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Bulletin of the City Art Museum of St. Louis

slender neck swelling into a trumpet mouth. It is covered with a beautiful green patina through which one can perceive fillets and incised lines encircling the body and shoulder.

The four so-called ogres on the body have similar characteristics of the dragons and are separated by projecting shapes like those forming the handles. The four archaic dragons



BRONZE SACRIFICIAL VESSEL, CHINESE CHOU DYNASTY

A BRONZE SACRIFICIAL VESSEL OF THE CHOU DYNASTY IN CHINA

AMONG the Chinese and Korean bronze vessels, the most notable acquisition is the Sacrificial Vessel of the Chou dynasty, with the peculiarly characteristic Chou design having an archaic family resemblance to the totems of the western continent, and the carvings of the early New Zealander. It is a heavy casting of a very yellow bronze, a low round body on a heavy base, loop handles with drops and a surface having many projecting forms sharply accented and relieved by an incised ground of frets and spirals. The dentated form of the top of the handles is formed of the central ridge of the head and the two bat-like ears of the creature forming each handle which is very like the earth dragon and also has an appearance of having wings; which is not a feature of any of the Chinese dragons.

about the foot have more in common with conventional ones of later periods. What gives these bronzes their greatest attraction, aside from the archaeological point of view, is the remarkable color the metal assumes; the reds, grays, and yellows, the malachite green incrustations, a blue approaching that of ultramarine, where a lapse in the polished surface permits the erosion of the copper. The thought of the designer and the labor that produced the elaborately chiselled surface furnish a fitting foundation for the crowning handiwork of Nature.

WARE OF THE SUNG PERIOD

THE early ceramic wares of China and Korea have lately come into notice in this country, through recent exhibitions in eastern cities of fine collections that have been quietly secured by collectors of discernment and foresight. To this, so to speak, new field, attention has been drawn and interest



BALUSTER-SHAPED VASE

SUNG DYNASTY (960-1279)

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and admiration excited by the skill of the old ceramist, the beauty of the simple shapes and quiet colors of the so-called Primitive period, as it is customary now to consider the time before the Ming dynasty, or previous to 1368, A. D.

The so-called white ware of the Tings, North and South, the early Celadon (Ch'ing tz'u), Chun, and Korean ware of the corresponding period, are by many held in higher regard than the technically more brilliant effects of later wares from the "Golden Age" of Chinese ceramics in the reigns of K'ang Hsi and Ch'ien Lung. The ware, which was not porcelain (tz'u), nor earthenware (wa), but of a porcelaneous nature, not so hard as true porcelain, has the soft effect of pottery with the control of details and other advantages to be found in the harder ware. One sees that the potter had arrived at full command over his materials; his limitations were only the natural ones of the prevailing taste, his successes such that many of the triumphs of later periods were but attempts to reproduce his masterpieces.

A small number, sufficient however to show some of these wares at their best, has lately been acquired by the City Art Museum. Two Placques of Pai Ting Yao or white Ting ware, made at Ting-chou in the province of Chihli, are necessarily from some date before 1127, when the pottery was moved south. To call them white is merely to indicate an absence of color, although they are really whiter than the T'u Ting or earth colored Ting

with ivory surface, remarkably suggestive in some instances of a natural growth like some hard-skinned gourd. The plaques are so much alike as to be consistently a pair, differing only in a few details; they are each eleven and one-half inches in diameter, in form a shallow bowl, with edges protected by a metal rim as was customary in such ware of the Sung dynasty, although later not considered in good taste. Their decoration is an excised design of chrysanthemums in the center, surrounded by a circle of square fret pattern; outside of this are chrysanthemum flowers and leaves extending to a boundary of two lines, in one plaque, three in the other, leaving a plain margin between them and the rim. They are very representative of their style of ware and unusually good individual examples of work. Another acquisition is a baluster shaped vase, or wine vessel, with a small mouth; a T'u Ting or earth colored Ting ware, having an excised decoration of flowers, scrolls, and conventionalized petals; from the shoulder to midway to the bottom of the piece, a broad band is filled with large flowers and sprays of leaves; below this is a band of scroll pattern in incised lines and around the lower part of the vessel an arrangement of large and small petals quite suggestive of egg and dart pattern, in lines so freely incised as to appear almost careless; in marked contrast to the technically perfect work of later generations of potters in the Ch'ien Lung period for example.



KOREAN

BOWL